

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

Friday, December 4, 2009

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Chasse royale et Orage
(Royal Hunt and Storm)
from Les Troyens

Hector Berlioz
(1803-1869)

*Everest (2009; Premiere) **

Aaron Alon
(b. 1981)

Cristian Măcelaru, conductor

INTERMISSION

Symphony No. 6 in D Major, Op. 60

Antonín Dvořák
(1841-1904)

Allegro non tanto

Adagio

Scherzo (Furiant). Presto

Finale. Allegro con spirito

** Aaron Alon is the recipient of the
2009 Paul and Christiane Cooper Prize in Music Composition,
awarded to him for this composition. Paul Cooper was a
founding faculty member of the Shepherd School
and composer-in-residence of Rice University.*

*The reverberative acoustics of Stude Concert Hall magnify the slightest
sound made by the audience. Your care and courtesy will be appreciated.
The taking of photographs and use of recording equipment are prohibited.*

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I

Jing Wang,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Emily Herdeman
Sonja Harasim
Luke Hsu
Xiaoxiao Qiang
Jude Ziliak
Tema Watstein
Jun Kim
Chloé Trevor
Mae Bariff
Horng-Ann Liang
Meghan Nenniger
Yennifer Correia
Creston Herron
Hannah Dremann
Joanna Park

Violin II

David Huntsman,
principal
Rachel Sandman
Myoung-Ji Jang
Jeffrey Taylor
Tara Slough
Sol Jin
Kimia Ghaderi
Genevieve Micheletti
Mary Jeppson
Meredith Peacock
Jacqueline Murchie
Vivian Fu
Bo Xun
Mark Kagan
Carmen Abelson

Viola

Marissa Winship,
principal
Roberto Papi
Kathleen Magill
Andrew Griffin
Amy Mason
Lynsey Anderson
Julia Immel
Rainey Weber
Yvonne Smith

Viola (cont.)

Jonathan Stewart
Maya Rothfuss
Ilana Mercer
Blake Turner
Bailey Firszt
Cello
Hope Shepherd,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Morgen Johnson
Cherry Kim
Cara Cheung
Micah Claffey
Keith Thomas
Meredith Bates
Rosanna Butterfield
Eva Lymenstull
Matthew Kufchak
Sophie Benn
Autumn England
Sarah Stone
Benjamin Whitman

Double Bass

Patrick Staples,
principal
Nicholas Cathcart
Brian Johnson
Amalia Bandy
Emily Honeyman
Kevin Jablonski
Ian Hallas
Jonathan Reed
Daniel Smith
Robert Nelson

Flute

Garrett Hudson
Aaron Perdue
Catherine Ramirez
Natalie Zeldin
Heather Zinninger

Piccolo

Aaron Perdue
Catherine Ramirez
Heather Zinninger

Oboe

Clara Blood
Stanley Chyi
Michael McGowan
Malia Smith
Emily Snyder
Shane Wedel

Clarinet

Carlos Cordeiro
Jared Hawkins
James Johnson
Natalie Parker

Bass Clarinet

James Johnson

Bassoon

Tracy Jacobson
Galina Kiep
Jeffrey Nesrsta
Maxwell Pipinich

Horn

Katharine Caliendo
MARGARET C. PACK CHAIR
Nicholas Hartman
Tyler Holt
Matthew Muehl-Miller
Roman Ponomariov
Nicholas Wolny
Alena Zidlicky

Trumpet

Ryan Darke
Kristy Eagan
Alexander Fioto
Roberto Lares
Robert Zider

Trombone

Kurt Ferguson
Samuel Jackson
Travis Sheaffer
Benjamin Zilber

Bass Trombone

Joshua Becker

Tuba

Sarah Herald
Austin Howle

Tuba (cont.)

Michael Woods

Harp

Mason Morton

Keyboard

Jannie LeRoux
CHARLOTTE A. ROTHWELL
CHAIR

Percussion

Ethan Ahmad
Robert Garza
Heidi Law
Rebecca Hook
Andrés Pichardo
Christian Slagle

Orchestra Manager and Librarian

Kaaren Fleisher

Assistant Production Manager

Mandy Billings
Francis Schmidt

Library Assistants

Andrew Bradford
Padua Canty
Yennifer Correia
Annabella Leslie
Joshua Kelly
SeHee Kim
Heather Kufchak
Xiaoxiao Qiang
Patrick Staples
Alicia Valoti
Alyssa Yank
Jude Ziliak

Stage Assistants

Ryan Darke
Aaron Guillory
Austin Howle
Matthew McDonald
Matthew Muehl-Miller
Maxwell Pipinich
Eric Shin
Nicholas Wolny

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

PROGRAM NOTES

Chasse royale et Orage Hector Berlioz

Hector Berlioz's **Royal Hunt and Storm** was composed as the entr'acte between Act III and Act IV of his massive opera **Les Troyens**. Akin to his romantic contemporaries, Berlioz believed in the power of the orchestra to express the feelings of the characters on stage. Despite the work's lack of vocal accompaniment, Berlioz meticulously staged the scene. All stage directions are written directly in the score. Due to Berlioz's fondness for elaborate productions, the scene for the **Royal Hunt and Storm** took the stage-hands almost an hour to prepare and thus was consistently one of the first things to be cut in performance of the opera. Realizing the difficulty of placing it in the opera, Berlioz arranged the entr'acte for concert performance. In this arrangement, Berlioz cuts the off-stage brass section and a chorus that originally sang at the height of the storm. The large orchestra that is left reflects the enormity of Berlioz's conception.

Berlioz was said to be an unrestrained romantic in his youth, whose passion was so great that he would cry over particularly tragic poetry and literature. His inspiration for **Les Troyens** is Virgil's epic poem **The Aeneid**. The opera begins as Aeneas and his fellow Trojans arrive in Carthage after a long journey at sea. Upon his arrival the goddess Juno persuades Dido's mother, the goddess Venus, to envision a Trojan-Carthaginian reign, made possible through the union of Dido and Aeneas. **The Royal Hunt and Storm** is the musical representation of Dido and Aeneas' discovery of their mutual love. The work begins with the evocation of a forest with a cave in the background and water nymphs lying by a pond (as represented by the opening woodwind solos). A hunting party is introduced with an attention-grabbing horn call. An anxious cry in the violas introduces Dido, who has become lost in the forest. The hunters enter and then disperse as lightning strikes and the stage grows chaotic. Aeneas is separated from his party and seeks shelter with Dido in a cave, where they discover their mutual attraction. As the storm subsides, a chorus – absent in this orchestral version – sings cries of "Italie," a sign from the gods that Aeneas was destined to leave the ill-fated Dido and continue on to Rome.

— Note by Julia Immel

Everest Aaron Alon

While researching the Romantic sublime, I came across a chapter in a book by Scott Lankford, titled **Everest and the Impossible**. It struck me that, for the climber even more than for the average onlooker, Mount Everest possesses a certain awesome quality that takes hold of the imagination. The dream of conquering Everest led to many early attempts to climb it, and only those who were single-minded in their determination were eventually able to endure the early, treacherous climbs.

In this piece, I have attempted to represent the vicissitudes of the climb, while unifying the music carefully through the opening four-note motive and a short harmonic progression which soon follows. The fate of this basic musical material is bound up in the experience of the climber, especially as (s)he reaches the summit. As with the climber's single-mindedness, the piece resolutely clings to these materials, even as the moods and textures shift. But the moment that most captured my imagination was when the summit is reached. What would a climber feel? While still keeping to the same musical material, I explore how what we expect from that material may give way to strange, new emotions, where joy and despair, awe and terror, and pride and insignificance

coexist. These seemingly incongruous pairings were the trademarks of the Romantic sublime, an experiential goal of the Romantics, where nature of the arts elevated man to the highest level of feeling.

Everest was composed as my doctoral thesis, with Professor Anthony Brandt as my advisor. While working on the piece, I wrote with the Shepherd School Symphony Orchestra in mind. It was my hope that *Everest* would highlight many different orchestral colors and textures and provide the orchestra a rewarding new work to perform. It is a great honor to have this piece premiered by one of the country's finest student orchestras. This work is dedicated to my dear friend Deb Murphy.

— Note by the composer

AARON ALON's music has been performed around the world by such acclaimed musicians as Leone Buyse, Ian Davidson, Andrea Ceccomori, Catherine Branch, Mark Whatley, and new music groups Sounds New and the Vientos Trio. His works have been included on three labels and awarded numerous national and international composition honors, including those from ASCAP; the National Association of Composers; the National Federation of Music Clubs; the Society of Composers, Inc.; Meet the Composer; the Lotte Lehmann Foundation; the Renée B. Fisher Composer Awards; and Mu Phi Epsilon.

Mr. Alon is a member of ASCAP and a past chapter president of Mu Phi Epsilon. He is also highly active as a teacher. He is the composition department head for the American Festival for the Arts and an adjunct instructor of music theory and composition at Alvin Community College. He has also taught for The Shepherd School of Music. Current projects include an opera with librettist Michael Remson, a musical with lyricist Joe Barnes, a new work for solo saxophone for Dr. Jeffrey E. Vickers; and a cycle of songs for bass David Keck. In his spare time, Mr. Alon is also an amateur writer of plays and other prose.

Mr. Alon holds a Doctor of Musical Arts degree from The Shepherd School of Music, a Master of Music degree from The Cleveland Institute of Music, and a Bachelor of Arts degree from the University of Chicago. His past teachers include Karim Al-Zand, Anthony Brandt, Shih-Hui Chen, Jean Milew, Marta Ptaszynska, and Orianna Webb.

***Symphony No. 6 in D Major, Op. 60* Antonín Dvořák**

Prior to his trip to America that yielded his well known "New World Symphony," Antonín Dvořák spent most of his career working in Vienna. His compositions were being created in an artistic environment that was defined by the work of Johannes Brahms, whose symphonies were permeated by classical forms as cast by the great Ludwig van Beethoven. When beginning his *Symphony No. 6* in 1880, Dvořák strove to meet the Viennese expectation of classical forms while maintaining a sense of his own Czech heritage. Dvořák thus incorporated rhythmic and melodic elements of Czech dance and folk song while drawing upon forms, keys, and orchestral colors similar to those used in Brahms' *Symphony No. 2*, written just three years earlier.

The work's debut was affected by the political ethos of the time. Although the symphony was intended for the Vienna Philharmonic, Dvořák's reputation as a Czech composer and the identifiably Slavic influences in his work prevented its intended premiere. Anti-Czech sentiment was growing in the Austrian capital, and the Philharmonic musicians themselves were against performing the work. Instead, the symphony had its debut with the Czech Philharmonic in 1881 and the Vienna Philharmonic did not perform it until 1942.

The first movement begins with a Brahmsian lyrical theme. Like Brahms' *Symphony No. 2*, the $\frac{3}{4}$ meter and simplicity of the opening D major theme give

the symphony a buoyant and traditional start. Within a sonata form Dvořák includes heavier, dance-like sections to contrast with the traditional form overall and its principal themes. The slow second movement is in rondo form. The melody is a simple song, contrasted only by a weighty dance-like section. A brief and dramatic minor section, in deference to Brahms, interrupts the song, but lasts only briefly before the movement returns to its earlier simplicity. The Scherzo of the symphony, more than the other movements, reflects Dvořák's Czech nationalism. The fast triple meter alternating with a duple feeling is characteristic of the furiant, a folk dance. The fourth movement brings back the main themes of the other movements. The length and scope of colors Dvořák achieves in this movement alone is modeled directly on the last movement of Brahms' Second Symphony. The glorious brass chorale ends the symphony with a literal bang in a glorious D Major.

— Note by Julia Immel

BIOGRAPHY

Romanian violinist, composer, and conductor CRISTIAN MĂCELARU started studying music at the age of six in his native country. After winning top prizes in the National Music Olympiad of Romania (1994, 1996, 1997), Mr. Măcelaru attended the Interlochen Arts Academy in Michigan, where he furthered his studies in both violin and conducting. Upon his graduation, he moved to Miami, where he received a Bachelor of Music degree from the University of Miami. While in Miami, Mr. Măcelaru was assistant conductor of the University of Miami Symphony Orchestra, associate conductor of the Florida Youth Orchestra, conductor and founder of the Clarke Chamber Players, and concertmaster of the Miami Symphony Orchestra. He has performed recitals throughout the United States, Europe, and China, as well as with orchestras such as the Houston Symphony Orchestra, the Miami Symphony Orchestra, the Naples Philharmonic, and the Banatul Philharmonic. Mr. Măcelaru recently received the Master of Music degree in violin performance from The Shepherd School of Music under the guidance of Sergiu Luca and completed a Master of Music degree in conducting with Larry Rachleff. He is currently Staff Conductor at the Shepherd School, a conductor with the Houston Youth Symphony, and the founder and artistic director of the Crisalis Music Project. Visit www.CrisalisMusicProject.org.

UPCOMING ORCHESTRA CONCERTS

Friday, Feb. 12, 8:00 p.m. — SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Sibelius - **Night Ride and Sunrise, Op. 55**; Mozart - **Piano Concerto No. 20 in D Minor, K. 466** (Jeewon Lee, soloist; Cristian Măcelaru, conductor); Rachmaninoff - **Isle of the Dead, Op. 29**; R. Strauss - **Till Eulenspiegels lustige Streiche, Op. 28**.
Stude Concert Hall. Free admission.

Saturday, Feb. 13, 8:00 p.m. — SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor PROGRAM: Handel - **Suite from "Water Music"**; Haydn - **Symphony No. 96 in D Major, "Miracle"**; Ethan Greene - **A Mouthful of Gravel** (2009; Premiere) (Cristian Măcelaru, conductor); and Lalo Schifrin - **Tangos Concertantes** (Cho-Liang Lin, violin).
Stude Concert Hall. Free admission.



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